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ABSTRACT

Learning activities and background information are featured in this guide to a program of self-exploration and development suitable for high school students or adults. Introductory material explains the philosophy of the curriculum, which approaches alcohol and drug abuse prevention among Native people by presenting a code of ethics, ideals, and traditional values of Native culture. Unit 1 outlines steps for conducting community-based research focused on the effects of alcohol and drugs and intended to create in the learners a need for the values presented in the curriculum. Unit 2 discusses emotions that students may experience during the course and suggests ways for the teacher to encourage creative expression. Units 3 and 5 provide questions to guide the students' viewing of "Where We've Been and Where We're Going," a videotape from the perspective of Native people who have overcome drug and alcohol abuse. Unit 4 defines 12 key concepts from the videotape (volition, potential, growth and change, etc.) and lists related learning activities. Unit 6 suggests ways to present the legend of the "Sacred Tree" and help students understand its symbolic teachings. Activities include writing autobiographies, creating personal shields, and planning a ceremonial event to recognize the strengths of each student. (JHZ)

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THE SACRED TREE

TEACHER'S GUIDE

Dedicated to the countless clans, tribes and nations of indigenous people throughout Mother Earth whose sacred visions, dreams, prayers, songs, wisdom, experience and kind guidance form the foundation and living reality of the *Sacred Tree*.

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Funding provided by:
National Native Alcohol and Drug Abuse Program of Health and Welfare Canada

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Video Series "Where We've Been and Where We're Going"
Parts 1 & 2

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The Four Worlds Development Project is the result of many people's efforts and wisdom. Some were directly involved, others inspired us through their work in education and alcohol and drug abuse prevention.

Direction for this project was set at a conference held in Lethbridge, Alberta in December, 1982. Participants at the conference were Native elders, spiritual leaders and professionals of various Native communities in North America. Their contributions were framed by their deep commitment to Native people and their own, often hard won, experience. To each of them we offer our deepest respect and appreciation.

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Editorial Note:

In English it is impossible to refer to a person without using a pronoun that indicates gender or sex (e.g. he or she, him or her, his or hers). Since there is no special word to refer to a person whose gender is not known, most writers have chosen to use the masculine form in these situations.

This custom of using the masculine form when referring to a person who is not known to be a female, has caused a conspicuous absence of reference to women in English writing.

Thus all of the great ideas and discoveries discussed in English literature are expressed in masculine terms and the reader constantly visualizes males, rather than females, as active participators in the world. Our society's tendency to devalue the role and contributions of women is only augmented by this lack of picturing women in an active, creative role.

The Four Worlds Development Project has chosen to alternate the use of feminine and masculine pronouns whenever the reference is unspecific. This choice of usage is a deliberate one to avoid the awkwardness of the compound form (he/she; him or her) while at the same time acknowledging the harmful consequences of bowing to a convention that persistently forces its audience to visualize the world as dominated by men and operating on ideas expressed in masculine terms.

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GENERAL NOTES TO THE TEACHER

1. This entire guide should be read over by the teacher before starting with the first unit in the classroom. Many of the units are closely related and a preview of the entire course will ensure that each unit is approached with an overall perspective in mind. Unit II, for example, overlaps somewhat with Unit I. Unit IV prepares students directly for Unit VI.

2. **Student Handouts:** We suggest that a binder be kept by each student going through this course. As well as ensuring that all the student handouts will be kept in order and available for easy reference, the binder will be a handy place to keep track of the written exercises and art work done by the students during the course.

INTRODUCTORY NOTES

Introduction

This curriculum guide has been prepared to assist educators to initiate and sustain a learning process with their students. That process, should it be catalyzed in young people, may well change their lives. At the very least, it will set into motion a kind of personal reflection that will touch the very core of their existence.

Students will experience strong feelings as they go through the process. Some may at first be upset by what they learn. Others will be inspired and excited. Many will be emboldened and more determined than they ever were before to make changes in their own lives, and in the life of their families and community.

These strong feelings are important; they must be constructively acknowledged, expressed and shared with others. They are the foundations of an authentic learning process. By a judicious integration of the arts into the process of learning in this program, the recognition and expression of feelings can be facilitated. True learning is not the mere accumulation of facts. Neither is it the sort of thing that can be treated "objectively" from a distance.

The process we mean to engender is essentially a subjective one leading to personal growth and a new-found realization that the human situation, no matter how bad it may seem at times, can change.

The central theme of *The Sacred Tree* is that to be human is to be a changing, growing, developing being; that the central dynamic of being human is an ever-emergent becoming.

Foundational to that idea is the knowledge that the will is a critical mechanism in the human development process. Within certain environmental and other limitations, human beings can participate in their own self-realization by *deciding* to actualize latent and unmanifested potential. In order to be able to make such conscious choices in life, we must have some idea of what our potential is, what we *could* become. We must also have some guidance as to what we must do (perhaps differently from what we are now doing) to initiate and sustain the process.

In the real world most Native young people inhabit, alcohol and drugs are as much a part of everyday life as are sliced bread and peanut butter, television, and the knowledge that somehow being an Indian is not the same as being anybody else.

It is that knowledge, usually buried beneath the surface of life, but nonetheless very present, to which *The Sacred Tree* directly speaks.

The Sacred Tree does not merely suggest that alcohol and drugs are no good, and that (Native) young people should stop using them. As naive as this may sound, it is the central message of most alcohol and drug prevention "educational" materials.

What it does do is set out the means by which people can (almost incidentally) stop drinking and using drugs while at the same time undertaking a journey into personal and community growth. Underlying *The Sacred Tree* is the knowledge that "roots are as necessary to people as to plants; for without a sense of the past, or the momentum and connection it provides, there can be little sense of a future".[1]

The "path" suggested in *The Sacred Tree* is the traditional Native spiritual life. We are daring to suggest that unless spiritual development is integrated with social development, neither can really advance. This concept is really only an echo of what Native elders across North America have told us: that the problem of Native alcohol and drug abuse cannot be resolved by propagandizing Native people about the ills of solvent abuse. Rather, young Native people need a code to live by, ideals, and a vision of the future for Native society that is rooted in the strengths of the traditional past.

[1]Macy, Joanna. *Dharma and Development*, Kumarian Press, 1983, p. 93.

What the series suggests to young people as a way out of the misery and difficulties created by alcohol and drugs is that the root causes of abuse (the inner life of the individual, the family and the community) must be transformed. The means to do this (that are suggested) are drawn from the Native spiritual perspective of human development.

By examining the role ancient spiritual teachings have played in the building up of great civilizations (including North American Native society), and by seeing how the values these teachings promoted aided people to be happier, healthier beings, it will be easier to understand how loss of effective value-promoting agencies in one's life might lead to a state of personal and social disarray.

Through an introduction to the universal teachings about human beings cherished in common by Native people everywhere, *The Sacred Tree* hopes to open a window for students on latent possibilities that lie within them. For example, if a person even entertains the ideas that (a) there is more to me than my body, just as there is more to a family than its members, more to the clan than the families, more to the tribe than its clans, and more to the world of humanity than its tribes and peoples, (these are basic Native traditional beliefs); that (b) I have an ultimate purpose that lies beyond today's problems and pleasures (another Native traditional belief); and that (c) I cannot be happy in my life unless my main energy is directed towards serving others (still another traditional teaching), reflection upon these realities of human existence will, we are saying, have a definite effect on how that person views himself in the world.

If a group of students begins to behave according to the ancient teaching "the hurt of one is the hurt of all, the honour of one is the honour of all", even on a daily basis in a classroom (guided by wise teachers), those students will learn something about how to live a life that will surely have its effect on their community for generations to come.

Final Note to Teachers

There is little possibility that you, as a teacher, can successfully lead a group of young people through the sort of process we are proposing in this program without being touched by the process yourself. If we as educators are not prepared to grow and to make changes in our own lives, how can we expect to inspire our students to explore possibilities within themselves? In many ways, students will find the courage to feel deeply about what they will experience only if they see that kind of courage in the person who is guiding them through the experience.

We therefore suggest that teachers reflect seriously on their lives before beginning the series; that they consider their own growing up years, their own mistakes, their own hopes for themselves, and the changes they have experienced.

There are many people who can assist in such a program. We suggest that a teacher involve other resource people whenever it seems appropriate to do so. Other staff members, elders in the community, respected Native leaders or professionals, or staff members of Native organizations are all categories of persons who might well be of assistance in leading students through various aspects of the process.

UNIT I
AN INQUIRY INTO THE PROBLEM

To the Teacher

The first step in bringing curriculum materials such as these to life with students is to somehow create a need for the message they contain. We can't take it for granted that there will be a uniformly shared concern about the problems associated with alcohol and drug abuse among the students, nor that they will possess the same basic information about alcohol and drugs, their physiological and psychological effects, the extent of their use in Native communities, etc.

We recommend that a community-based, participatory research project focusing on the effects of alcohol and drugs be undertaken. This will set the stage for the type of learning we feel is essential if there is to be any hope for actual change to arise from our education efforts. This research project must be more than a dry academic exercise. It must be based in the actual life-world of the community. It must answer questions that are vital to the health of the participants. It must involve the whole community in the research process. The students must be convinced that the research will provide truly useful information that can be shared with the rest of the community in a way that will be accepted and will stimulate change.

The methodology involved in developing and administering a social research project that is unbiased and accurate is fairly complicated. Because the purpose of the project discussed here is not to teach the students the detailed skills involved in doing research, but rather to get them involved and interested in the whole problem of alcohol and drug abuse while performing a service to the community, a discussion of social research methodology is omitted here. Nevertheless, by going through the project described in the following steps, the students will undoubtedly learn a great deal about gathering and organizing information as well as about the way life is lived in their community.

The teacher should, however, organize the project in such a way that the information gathered will be as accurate and reliable as possible. Where the community is a small one, much of the information will be common knowledge. It will still be necessary for the teacher to encourage careful thinking about each question. For example, when considering the number of deaths related to alcohol and drug abuse, should we count traffic deaths if the driver was intoxicated, suicides if the individual involved was a known alcohol and drug user, etc.? Frequent class discussions will help the students reach a consensus on these types of issues and close supervision by the teacher should ensure that the information sources are credible and that remarks made by them are not taken out of context.

A suggestion on how this research project could be organized follows. Each step is to be carried out by the students themselves, with the teacher acting as a catalyst and resource.

Student Project

Step I: Needs Assessment

1. Make a list of all the people in the community who are in any way involved in trying to resolve the problems associated with alcohol and drug abuse. Such a list might include the following:
   a. community alcohol worker
   b. social services workers
   c. law enforcement officers
   d. band council members
   e. teachers
   f. elders
   g. community health workers
   h. spiritual leaders
   i. concerned lay people

   NOTE: Please don't give students the list until they have formulated ideas of their own.

2. Invite these people to visit the class or set up a system of interviewing them to determine what information they feel is essential to understanding the scope of the alcohol and drug abuse problem in your community.

   NOTE: This is also the time to acquaint these people with your class project, enlist their support and assure them that the results of the research will be shared with them.

3. Based on the information gathered by speaking with the community people listed above, draw up a list of questions the answers to which would provide a comprehensive picture of the extent and effects of alcohol and drug abuse in your community. Some sample questions are listed below:
   a. How many people have died in the past year from causes related to alcohol and drug abuse? What percentage of all deaths in the community do these deaths represent?
   b. How many people have come into contact with the law (i.e. been arrested, charged, or convicted) in circumstances related to alcohol and drug abuse during the past year?
   c. How many children in your community are affected by fetal alcohol syndrome or the effects of their mother's drinking during pregnancy?
   d. How much money is spent on alcohol by community members in a week? month? year? How much for food? housing? cultural development? children's recreation?
   e. How much money does the use of alcohol and drugs by members of our community cost (through vandalism, health care, the cost of supporting people in prisons or treatment centers, special education costs, extra welfare payments, etc.)?
   f. What medical problems do community members suffer because of alcohol and drug abuse?
   g. How many people cannot be gainfully employed because of their abuse of alcohol and/or drugs?
   h. How many family breakdowns in our community are at least partially attributable to alcohol and drug abuse?

Step II: Gathering and Organizing the Data

1. Make a list of information sources which might help you get the answers to your questions (e.g. the resource people listed in Step I, provincial and federal government agencies, research projects conducted by universities and other agencies, etc.).

2. Set up a system for gathering the information by assigning students in pairs or small groups to interview certain individuals or gather the information required to answer specific questions.

   NOTE: As people are asked for information in this area it is likely they will share things of a confidential nature. It is essential to respect that confidentiality, and understand that when a person is given the opportunity to talk about themselves and their community they may express feelings of hurt and anger. Listening to these feelings in a respectful and nonjudgemental way will help the speaker begin to come to terms with and heal these negative emotions. It is also important to remember that, for the purposes of this research project, the personal details are not what is being sought. Rather, questioning should help to draw out information that can contribute to a clearer picture of the scope of alcohol and drug abuse in the community.

3. Set up a system for recording and displaying information as it is gathered. Charts, lists, and displays put up in the classroom will help the students keep a perspective on the overall project, allow them to evaluate its progress on a day-to-day basis and help them organize the data as it is gathered. Be sure confidentiality is respected. Data displayed must not point fingers at any individual or family.

Step III: Sharing the Data

1. Prepare a report outlining your findings. This report should be made as interesting and attractive as possible through the use of visual aids such as illustrations, diagrams, charts, art work, etc.

2. Copies of this report should be distributed to everyone involved in the research in Steps I and II.

3. Other methods of sharing your findings should be discussed and one or more chosen for implementation. Some suggestions are:

   a. Hold a public meeting with a panel of students and community professionals to discuss your findings and answer questions.

   b. Prepare a press release or organize an interview with the local media (newspapers, radio, television).

   c. Make a formal presentation to the administrators of government programs aimed at the treatment and prevention of alcohol and drug abuse in your community.

   d. Ask to meet with the band council and/or the education and health boards in your community.

   e. Make a video tape presentation of your findings and make it available to your band council, government agencies, the community as a whole, other classes in your school, etc.

UNIT II
INTEGRATING THE ARTS

To the Teacher

During the course of this research project the students will likely experience many feelings stimulated by what they are discovering about their community. Because alcohol and drug abuse and the social and personal problems associated with them are so common in most Native communities, many people have learned to shut off their feelings in order to function. Because the students involved in the research project are learning about these problems in a very direct and often personal way (many students themselves, or their families, will be part of the "statistics" they are collecting), they may well feel frustration, anger, hopelessness, and other strong emotions.

These feelings can't be ignored. Nor can they be reserved for Wednesday afternoons, say, at 2:30 p.m. Facial expressions, a reluctance to speak, an overt gesture of anger, a request for a confidential discussion, all these will indicate to the teacher that the student is looking for a way to express his feelings in an acceptable manner and to have others acknowledge that expression.

A good way to encourage the expression of feelings is to help students develop the art of listening. Small support groups of three to four students can be organized. Each student is given the chance to talk about what they have learned without interruption or comment and reflect on the meaning of the new information.

These moments are conceptual anchor points for students. At such times the teacher should also encourage the creative expression of the feelings. Art can help the student realize that she is experiencing emotion, that it is a natural part of life to feel, and that emotions can be a powerful force for creativity and for expressing experiences that the student is only partially conscious of or cannot express in a logical, rational way.

Because high school age students are often very self-conscious about any kind of creative expression, the teacher will have to be prepared to work with them and offer them a great deal of encouragement. Some ways to do this are: to provide them with many and varied examples of artistic expression (e.g. literature, songs, graphic arts, etc.) to emulate; and to encourage them to draw on all their senses (e.g. what did it smell like, taste like, look like, sound like?). Some suggestions for artistic projects follow.

Student Projects

1. Create a pictoral essay or collage, using photographs from magazines or collections such as *The Family of Man*, which depict the problems associated with alcohol and drug abuse. This could be a class, small group, or individual project and could be a part of the class's final report at the conclusion of the research project.
2. Create a tape of the sounds associated with alcohol and drug abuse. Because taping actual occurances in the community could be embarassing to those involved, the students may wish to simulate or dramatize such events and tape each other.
3. Encourage the students to write short stories, poems or plays about some concrete personal or fictitious experience with alcohol and drug abuse.
4. Encourage the students to paint or sketch events they associate with alcohol or drug abuse or a representation of their feelings about such events.
5. Create a cartoon strip dealing with the problems associated with alcohol and drug abuse in a fictitious community.
6. Do any of the traditional Native songs or dances deal with the issues the students have been exploring during the research project? Invite an elder to teach them to the class.
7. Encourage any musicians in the group to write a song about alcohol and drug abuse. Encourage the students to bring records or tapes to class that they feel relate to alcohol or drug abuse.

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UNIT III

PART I OF "WHERE WE'VE BEEN AND WHERE WE'RE GOING"

Now have the class view Part I of the video tape "Where We've Been and Where We're Going". The following questions can be written out on the board or handed out to the students so they can keep them in mind while watching the tape.

1. What role does identity play in changing the life of an alcoholic or drug addict?

2. Why is it important to learn more about your Native culture when you are trying to change your life?

3. Do the sweatlodge, the sundance, or other traditional Native ceremonies have any role in today's world? Why are some people afraid of them?

4. Can a teenager be an alcoholic or drug addict?

5. How are children affected by the drinking of their parents? How are parents affected by the drinking of their children?

6. What do you think the author of this statement, (a Native person working in the field of alcohol and drug abuse prevention and treatment), is trying to say:

   "We have a limited amount of time left in addressing the problem because we're going to . . . [be] a psychologically and physically inferior race . . . We are facing genocide."[2]

After viewing the tape, ask the students to answer these questions to the best of their ability. Explain to them that they will be answering the same questions again after they have studied the units that follow. In this way they'll be able to see how much their understanding has grown and their thinking has changed about the problems of alcohol and drug abuse and what can be done to solve these problems.

[2]Marilyn Van Bibber, quoted in the *Toronto Globe and Mail*, February, 1983.

UNIT IV
CONCEPT BUILDING

In order for the students to be able to understand the video tape "Where We've Been and Where We're Going", and be able to discuss its approach to the elimination of alcohol and drug abuse, they need to understand certain key concepts and terms. The concepts specifically developed in this unit are:

- symbol
- medicine wheel
- physical
- emotional
- mental
- spiritual
- potential
- volition
- vision
- growth and change
- identity
- values

These key concepts arise from the following questions:

1. What does it mean to be a human being?
2. How does a person gain an understanding of his identity? How does this understanding influence his choices and actions?
3. How does a person's culture affect his identity?

The video tape "Where We've Been and Where We're Going" proposes an answer to these questions and goes even further by suggesting that the individual's understanding of these basic questions will enable him to grow and change.

I. Symbol

The dictionary defines a symbol as "something that stands for or represents another thing; especially an object used to represent something abstract; emblem: as a dove is a symbol of peace, the cross is the symbol of Christianity." (Webster's *New World Dictionary,* 1957)

We use symbols every day to communicate with each other. Language is a system of symbols in which words (spoken or written) stand for objects or ideas. We use two common symbol systems whenever we make a purchase in a store: our monetary system and mathematics.

Student Activities

1. Explore with the students the importance of symbols in their day-to-day life. Have them come up with examples of many different types of symbols. Encourage them to come up with relatively straight forward symbols (e.g. the skull and crossbones on a bottle of poison) and more abstract ones (the Christmas tree standing for the tree of life which in turn symbolizes the spiritual teachings sent by the Creator to guide the people on their journey through life - see Unit VI: *Teachings of The Sacred Tree*).

2. Provide the students with some examples of artwork that uses symbolism to convey its message. Be sure to include examples of art done by Native people, as these are very often rich in symbolism. Have the students, either as individuals or in small groups, choose one to "interpret". Have them share their interpretation with the rest of the class.

3. Have students, individually or in small groups, make collages of symbols which have been cut out from magazines. Alternatively, ask students to produce original art of clusters of symbols that are somehow related (e.g. symbols of death, of power, of love, of political organizations, of religious paths). Be sure the students understand the meaning of the various symbols they employ.

4. Select one (or several) commonly known symbol(s) and trace the history of its meaning.

5. Figure 1 can be used to remind the students of what they have learned about symbols.

(Figures 1 to 11 (pages 24 - 34) can also be found in the text of *"The Sacred Tree"*.)

II. The Medicine Wheel

The medicine wheel is an ancient symbol used by almost all the Native people of North and South America. Just like a mirror can be used to see things not normally visible (e.g. behind us or around a corner), the medicine wheel can be used to help us see or understand things we can't quite see or understand because they are ideas and not physical objects.

The medicine wheel is basically a circle with four cardinal (or compass) points marked on it. (See Figure 2) It has been used as a metaphor to describe many ideas: e.g. 1. that the four symbolic races (black, red, white and yellow, each corresponding to one of the cardinal points) are really part of the same human family (the circle). 2. that the four elements (water, air, fire, and earth, each so distinctive and powerful) are equally part of the physical world.

The great lesson of the medicine wheel is always that separate entities, when seen in the light of the universe, are equal and necessary parts of a larger whole. It illustrates the ancient teaching of the inter-connectedness of all things and the principle that each part must give up considering itself the center of the universe in order to achieve harmony with the other parts.

In this unit, the medicine wheel will be used as a mirror to help us understand what a human being is. Some parts of the human being are difficult to "see". We can't see thoughts or feelings with our normal senses, but we know they are there because we experience them as strongly as we experience a hot object applied to our physical bodies.

Classroom Activity

1. The basic philosophy of the medicine wheel should be discussed with the class. Figures 2 to 4 can be used in this discussion by referring students to the text of *"The Sacred Tree"* or by means of an overhead projector. Figures 1 to 11 can all be made into transparencies directly if the teacher has access to facilities which can create a transparency from the xerox copy. The figures can also be reproduced by hand by the teacher on overhead film or transparencies. The teacher can begin the discussion by demonstrating how a mirror can help us see things not ordinarily visible and then go on to show how the medicine wheel can help us understand ideas. Figures 2 to 4 or the transparencies should be introduced one by one as the lesson proceeds to cover the points in the introductory section on the medicine wheel.

III. Essential Aspects of Human Nature (Physical, Mental, Emotional and Spiritual)

The medicine wheel can also be used as a symbol to understand the four essential aspects of every human being: the physical, mental, emotional and spiritual. We have learned that the great lesson of the medicine wheel is that separate parts are really important and necessary parts of a larger whole and that the whole is not complete unless it accepts the contribution of each of the parts. This lesson certainly applies to the question of human nature, of what it is to be a human being.

Classroom Activities

1. A class discussion of human needs can be used to help the students discover inductively the four parts to a human being shown in Figure 5 (page 28). Figure 5 should **not** be distributed until the class has arrived at the four aspects of a human being themselves. Maslow's hierarchy of human needs is often used in these types of discussion. His typology places too much emphasis on the physical needs for our purposes here and so is not used to arrive at the four points of the medicine wheel.

2. The first responses to the question of human needs will almost always center around physical needs (food, clothing and shelter). Once these have been arrived at, one of the cardinal points on an outline of the medicine wheel can be labelled *"physical"*.

   If other levels of human needs are not forthcoming from the students, the teacher can help elicit them by further questioning. For example, all animals have basically the same physical needs as humans (nourishment and protection from severe elements in the environment), yet humans are somehow different from animals. What makes them different? Responses to this question will usually bring out man's capacity to think and thus control his environment consciously. The term *"mental"* can then be added to one of the points on the medicine wheel.

   The spiritual and affective aspects of human nature may well arise in sufficient clarity from the first two questions posed, but if they do not, further questioning will be needed. The affective or emotional aspect of human nature (basically the need to be loved and respected and to extend love and respect to others) can be illustrated by citing basic experiments in the field of psychology which demonstrate that the young of many species will die or be severely damaged in their capacity to develop socially if only their physical needs are met. Infants that are not handled and caressed from the time of birth do not develop normally. They develop many characteristics of people we call psychotic (or mentally disturbed). Almost any basic high school or college text book in psychology will outline these experiments in detail and can be referred to if you are not already familiar with them. Once the class has accepted the human need to love and be loved, the term *"emotional"* can be added to the medicine wheel.

   The spiritual needs of human beings center around the need for purpose in life and the need to organize and understand the world around us in such a way that we can fulfill that purpose. Some text books discussing human needs call this the need for self-fulfillment (living up to one's purpose) and transcendence (finding purpose in life beyond the satisfaction of physical, emotional and mental needs). The Native culture has the tradition of the vision quest which enabled those undergoing it to perceive of a Reality beyond human existence to which creative energy could be directed.

   The spiritual aspect of a human being can be illustrated by discussing the experiences of people who have survived extreme deprivation on every other level of existence. One such example is provided by the experience of prisoners in concentration or prisoner-of-war camps.

   In these situations, physical needs are met only in a very inadequate way. People are on the verge of starvation and suffer greatly from the cold. They experience mental cruelty in terms of interrogation, brainwashing, and the lack of access to any mental stimulation such as conversation, reading, or the time to think and the opportunity to act on one's thoughts. Their need to love and be loved is thwarted through exposure to ridicule, hatred, suspicion and sometimes isolation from others. Yet some of these people not only survive these experiences, but are able to see beyond

them to a larger vision of human purpose. They seem to be drawing on an invisible source of courage and power and often find ways to help alleviate the suffering of their fellow prisoners. What makes it possible to find hope in an apparently hopeless situation? What gives some people the inner strength to live when others around them despair and die? (Ask a series of elders to come in and tell stories of courage in the face of hardship. If this is not possible, find an exciting short story, novel or movie on this theme and share it with the class. One such example is the movie, *Gandhi*.)

When the students have acknowledged the need for purpose and a sense of fulfillment in life, the term *"spiritual"* can be added to the last point of the medicine wheel.

3. Using pictures and advertisements from newspapers and magazines have the class analyze the value our society places on each of the four aspects of human nature (the physical, mental, emotional and spiritual). How many of the pictures or ads you found stress each of the four aspects? Does our society present an unbalanced view of human nature, one that stresses some aspects more than others? Do any of the examples you found present a wholistic view of a human being?

4. The class, either by class discussion or a written exercise, should then consider their own community and answer the following questions:

   a. How are these four areas of human need looked after in your community?

   b. Which needs are not being met adequately?

   c. Does the fact that all of our needs are not always met contribute to the problem of alcohol and drug abuse?

   d. Conversely, does the abuse of alcohol and drugs make it difficult for individuals and their society to live in such a way that everyone will have their needs met?

   e. How could these needs be met in an ideal community? Describe such a community. This creation of a "utopia" can occupy an enthusiastic group for weeks. A play, a paper, or some other crystalization of this effort should be required. Have students read at least one other "utopia" such as Huxley's *"Island"* and discuss it.

IV. Potential

Demonstrate the notion of potential to the class by bringing in several objects which have a great capacity not clearly visible from the outside (e.g. a lightbulb, a seed, a battery-powered calculator, etc.). Follow up discussion should bring out two points:

1. A potential capacity is one that has not yet been developed or realized. In human beings potential refers to what we could become if certain aspects of our being were to be developed.

2. Some force is needed to develop a potential (e.g. the lightbulb must come into contact with electrical current, the seed must have moisture, soil and warmth, and the calculator must be switched on).

3. Ask students to write a short description of some undeveloped potential they see in themselves or someone who is close to them. Discuss in small class groups what forces or actions would be needed to realize the potential.

Human beings have potential as well. When they are born they cannot talk or walk but they have the capacity to learn both of these intricate skills within a few short years. Human beings have the potential to develop new skills in all four aspects of their nature: the physical, mental, emotional and spiritual. The forces that can be used to help people develop or actualize their potential will be discussed in the following two sections on volition and vision.

Figure 6 (page 29) can be used to illustrate the idea of *"potential"*.

V. Volition

Classroom Activities

1. Have the students bring posters or pictures of people they admire to class (records of their favourite performers can also be used). Be ready to supplement their collection with pictures of outstanding individuals they might have heard of (e.g. Terry Fox; Gandhi; Billy Mills [a Native olympic track star]; Native elders and chiefs; etc.). Organize and discuss these pictures according to the aspect of human nature the people they depict have developed (e.g. an athlete has developed his physical nature, an actress her physical, mental and emotional nature, a Mother Teresa her emotional and spiritual nature). A film or movie showing the life of a great individual could also be used here, or, if an admired individual could visit the classroom, the students could interview him or her. Native examples should be used if examples can be found that the students will be familiar with and will admire.

2. Have the students consider some of the above individuals in terms of what is known about their childhood or early youth. Was Wayne Gretzky born with the ability to score? Does every amputee and cancer victim perform such a feat as Terry Fox did? What is the force that makes these people so unique?

One thing they all seem to have in common is *volition* - the determination to keep trying when others have given up. A person uses volition when he makes a choice and then acts in such a way as to carry out that choice. A hockey star chooses to practice when others are watching T.V., for example.

The exercise of volition is not as simple as just making up your mind to do something. It involves a purposeful and sustained effort. One way of looking at this process is to break it down into smaller parts or steps, such as the following:

1. Attention - choosing something to focus on; learning how to concentrate on the activity you have chosen. e.g. athletics.

2. Goal setting - choosing a specific outcome as desirable and then planning one's actions so that that outcome can be realized. e.g. the world record for running.

3. Initiating the Action - starting to act; moving from a state of rest to activity in the chosen field. e.g. finding a coach, beginning training, etc.

4. Perseverance - the capacity to keep working to achieve the selected goal in spite of obstacles or setbacks. e.g. training even when cold or tired.

5. Completing the Action - bringing your intentions to a successful completion and evaluating your actions so that they can be used as the basis for making new goals. This step is important for achieving a sense of satisfaction with one's efforts. e.g. running the race and then assessing your performance.

This breakdown of the process of volition is useful because it makes it clear that people fail to achieve their goals for many reasons: they may not be able to concentrate on one activity clearly enough to distinguish it from the rest of their lives; they may not have defined a precise goal; they may have failed to start moving in the direction of that goal; they may become discouraged when obstacles stand in the way of achieving that goal; or they may never take the final steps that will allow them the satisfaction of knowing they have reached their goal.

Figure 7 (page 30) can be used to illustrate the central position of volition in developing the four aspects of our nature.

Student Activity

Because the following exercise is somewhat personal, you may want to let the student keep their work private. You should, however, work with each student enough to ascertain that each step has been worked through.

1. Invite a speaker who has demonstrated will power in achieving some great success in her life to share her thoughts with the class on the role will power played in her achievements. (The film *"Running Brave"*, the story of Billy Mills' struggle to win an olympic gold medal, could be used here.)

2. Have the students choose an area of their life that they would like to make a change in. Have them describe (in writing) what they could do to make sure they are following each of the five steps involved in exercising their volition. Have them set a specific time by which they hope to have completed the goal. These notes should be kept for their personal reference and to evaluate their efforts on the date chosen for the completion of the goal.

VI. Vision

The other force that helps an individual develop his potential is *vision* - a clear picture of what he can become. Since people have no objective way of knowing what their potential is, one way they can gain a vision of their capacities is by trying to emulate or surpass others who have succeeded in a similar aspect of life.

Student Activity

1. Have the students (either as individuals or in small groups) choose some areas of human endeavor in which records have been kept over a number of years (e.g. the world record for running a mile). Then have them show the rest of the class by means of a chart or some similar method how the level of achievement for this activity has risen over the years. The steady increase in the speed of running and the height of jumping becomes a vision of what is possible for future generations.

2. Another place to look for a vision of what is possible is in cultural traditions and legends. The sacred teachings of all cultures tell us where to direct our volition (what to concentrate on and which goals are worthwhile) so that we will be successful in both the material and spiritual world. The usefulness of the Native traditions in helping people develop their capacities will be shown more completely in a following unit, Unit VI: The Journey to *The Sacred Tree*.

   If your community has an elder whose storytelling captivates the young people, ask him or her to recount a legend focusing on this theme. Otherwise the video tape *The Great Wolf and Little Mouse Sister* (available through The Four Worlds Development Project) can be used here.

A vision of what is possible is like a magnet that pulls to it those capacities we have that will help us bring our vision into being. If the medicine wheel can serve as a symbol for the four aspects of our being (the physical, mental, emotional and spiritual) which can be helped to develop by the exercise of our volition (the center of the wheel), then vision can be pictured as a magnet which causes the wheel to spin toward it. As our medicine wheel comes closer and closer to our vision of what is possible it takes on more and more of the characteristics of that vision. In this way, we can say that vision helps us actualize, or make possible, our potential.

Figure 8 (page 31) can be used to illustrate the role of vision in actualizing potential.

VII. Growth and Change

Our discussions about volition and vision have shown us that we do not stay the same. All human beings are born with potential and this means that they can all *grow and change*.

Change is an important part of nature - winter gives way to spring; spring blossoms into summer; summer fades into autumn and autumn is swept away by winter. A seed begins to sprout, grow into a seedling and finally achieves maturity in the full-grown tree.

Student Activities

1. Have the students, either as a written exercise or in class discussion, describe in considerable detail the changes that a human being goes through from childhood to youth to maturity in each of the four aspects of his nature: physical, mental, emotional and spiritual. For example, on the emotional plane, the child thinks only about his own desires and needs, the youth is able to feel compassion for someone else's needs and to share with that person, while a mature adult puts aside his own desires to satisfy the needs of a loved one.

2. Another important thing to remember about growth and change is that if we are not growing forward, that is developing our potential, we will be moving backward. We cannot just stay still. An example of this is the runner who works hard to develop his physical nature - his muscles. If he stops training his body for even a short time, his muscles begin to get weaker and weaker. That is why we must always use our volition and our vision of what we can become to develop our capacities. If we don't, we will quickly lose our physical, emotional, mental and spiritual strength.

   Have the students think of other examples of how we lose our strength when we aren't developing our potential to grow and change for the better.

3. Have the students answer the following questions about the people they heard speaking in part 1 of "Where We've Been and Where We're Going". If necessary, view the video tape again.
   a. What do people in part 1 of "Where We've Been and Where We're Going" say about how they started drinking heavily?
   b. What do they say helped them to stop?
   c. How does the principle "everyone can grow and change" apply to their stories?

Figure 9 (page 32) can be used to help students remember what they have learned in this section.

VIII. Identity

A term used a number of times in both parts 1 and 2 of "Where We've Been and Where We're Going" is *identity*. It refers to our ideas about who we are.

Student Activity

1. Have the students list as many answers as they can to the question: "Who am I?".

   e.g. - student
   - Native
   - female
   - musician
   - basketball player
   - Joe and Mary's daughter
   - Bob's girlfriend
   - sister
   - human being who can grow and change

2. Then discuss the concept of identity with the class. The following observations about the notion of identity will assist you in this.

We gain a sense of identity by learning more about ourselves and our ability to grow and change. We learn about our physical nature through our senses and an awareness of our body. We also have feelings about what we know about ourselves. This is called our self-esteem. We have ideas about ourselves and our potential. This is called our self-concept. Our ability to make decisions and act in such a way as to bring these decisions into being is called self-determination or volition.

When these aspects of our identity are in balance with each other; that is, when we feel good about how we see ourselves and when we can use self-determination or volition to actualize our potential, we have a sense of identity that helps us grow and change in all aspects of our being. When we are ashamed of what we know about ourselves, we have low self-esteem and feel unable to use self-determination or volition to change our lives.

In part 1 of "Where We've Been and Where We're Going" Rose Yellowfeet says that she felt ashamed of who she was and that this made her start drinking. Pat Gladue and Wilson Okeymow talk about how they were able to change their ideas about who they were by learning about their true nature (their physical, mental, emotional and spiritual aspects) and by gaining a vision of what their potential was from the spiritual and cultural teachings of their Native traditions. This enabled them to use their volition to start growing and changing for the better.

Part 2 of "Where We've Been and Where We're Going" and Unit VI: Teachings of *The Sacred Tree* show us how Native cultural and spiritual traditions can teach us about our potential to grow and change, to develop our potential in every aspect of our being.

Figure 10 (page 33) can be used to show how we gain a sense of our identity from our perceptions of ourselves, our thoughts about ourselves, our feelings about ourselves and our ability to use our volition to grow and change.

IX. Values

The term values has been defined as a (relatively enduring) patterned use of human energy;[3] as well as a tendency to use our energies in certain ways. The extent to which a person "values" something, or someone, can be seen by how they use their energy in relation to that object, that person or that ideal.

I may say that I value my family, but if I spend most of my time and my money on gambling or alcohol, it is clear that I value those things more than I value my family. Hence, something is out of balance.

A balanced life is one in which "the patterned use of human energy" (i.e. a person's values) is intelligently distributed between self and others.[4]

Intelligence guided by wisdom says that I need to stay alive, and so do others; that I need to be strong and healthy, and so do others; that I need to make a living, and so do others; that I need to be happy, and so do others; that I need to be honest, kind and fair, but so do others. When basic life values are out of balance, individuals, indeed whole communities, suffer and even die. Balanced values are fundamental to human well-being.

Activities

1. Draw a stick man (as in figure 11, page 34) on the board. Ask each student to draw one at the top of a blank sheet of paper. On one side write the word "self". On the other, write the word "other". Near the head write "intelligence guided by wisdom". Ask students to label their drawings in this way.

   Then make two columns beneath the drawing. Label the columns "self" and "others".

   Conduct a class discussion on the subject of basic human needs. Use the following two questions to guide the discussion: "What do I need in order to live and be happy?" and "What do others need in order to live and be happy?"

   Ask students to consider, in each case, if something they "need" is also something that everyone else needs.

   Below is a sample list of items often mentioned for both self and others:

   1. good food
   2. good water
   3. clean air
   4. a good place to live
   5. a safe community
   6. freedom
   7. love
   8. respect
   9. a way to make a living
   10. good health
   11. friends
   12. knowledge of how to live right (good values)

   Have students try to list something they "need" that others do not. Be sure the item is a *basic* need for survival and well-being and not merely a "want". As well, be sure that the item is general enough to fit most people. For example, a diabetic needs insulin. Everybody needs health.

[3] See Donald Jorden and Donald Streets "Buiding the Process of Becoming". *World Order*, Summer 1973, pp. 35-36.

[4] The Balanced Life Value Theory has been developed and applied to a wide variety of educational settings by Dr. Robert Humphrey of National University, National City, California.

2. Ask students, in small groups, to prepare a storyline or a skit dramatizing what happens when the balance of needs between self and others is upset:

   e.g. - a ruler who recruits the sons of the poor to his army in order to conquer more territory
   - a gang of bullies who constantly pick on weaker people
   - a man who works 18 hours a day at a backbreaking job, so his family can have "the best". He dies of exhaustion on the job at age 37.

3. In class discussions, analyze the various storylines or skits to identify the "values" being practiced. Point out that we can tell what a person values by his actions - the patterned use of his energy. So, what did the characters in the stories "value"? Were they good values? How can you tell? Students should be led in discussion to the conclusion that actions which create an imbalance between the fundamental needs of self and of others are dangerous and harmful.

4. In order to know which human needs are really basic, and which are "wants" conjured up by a society which is itself out of balance, it is important to have some idea of what a human being is. Balanced values must come out of the nature of human beings. Knowledge of that nature is what we mean by "wisdom".

   In Native culture, wisdom concerning the nature and purpose of human life is found in the legends, stories, and spiritual teachings of the elders.

   Have the class view "Walking with Grandfather" and "The Great Wolf and Little Mouse Sister", (video productions by the Four Worlds Development Project). These Native stories contain messages about how the balance between self and others can be maintained.

   For each of the stories, ask students to compile a list of the main *values* being promoted in the story. Sometimes, as for example when The Little Mouse Sister gives away her eyes, it may seem that an imbalanced value is being promoted. Does it prove to be so in the end? What does this tell us about the need for guidance and wisdom in maintaining a balance between self and others?

Figure 11 (page 34) can be used to summarize what has been learned in this section about values.

Symbols

Figure 1

Symbols express and represent meaning. Meaning helps provide purpose and understanding in the lives of human beings. Indeed to live without symbols is to experience existence far short of its full meaning. Ways of expressing and representing meaning include the symbol systems of mathematics, spoken and written language and the arts.

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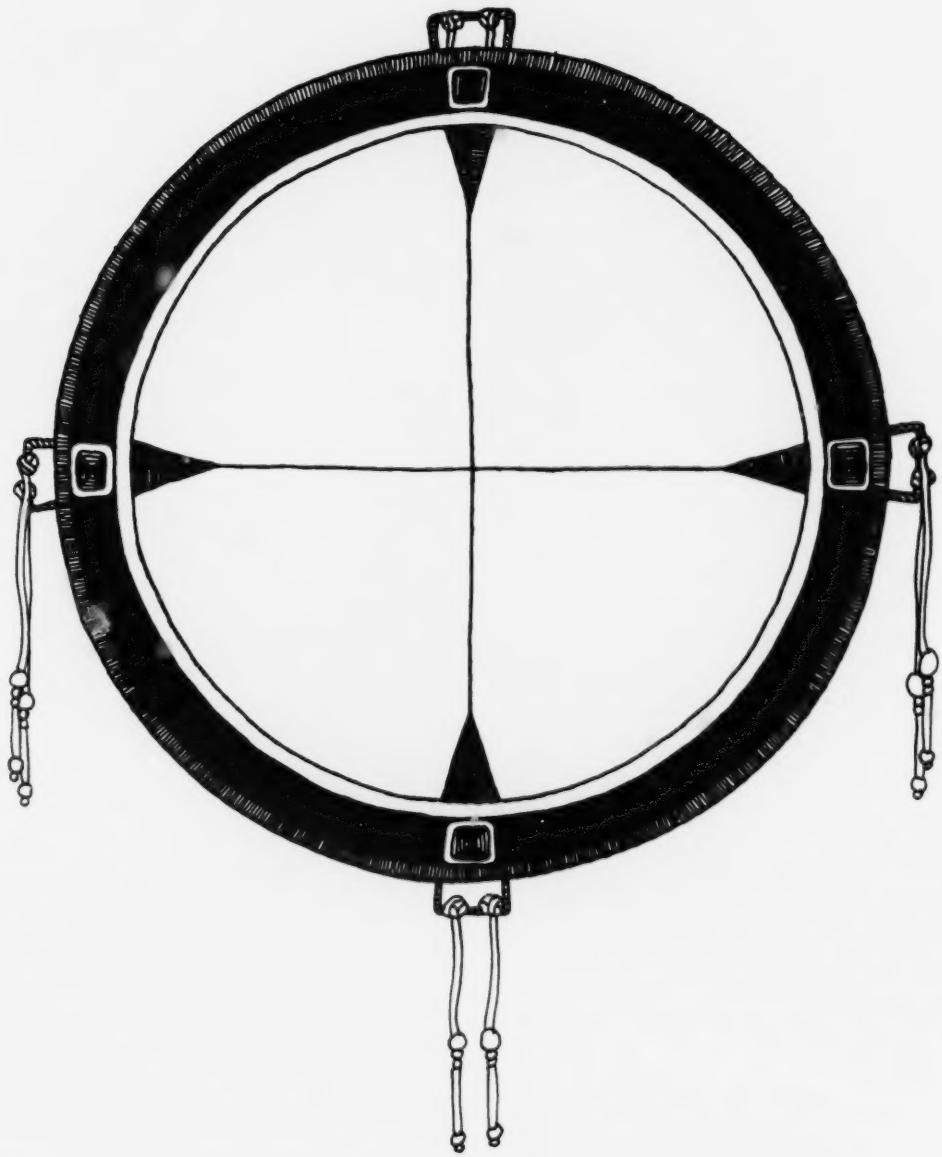
Figure 2

The Medicine Wheel



This is an ancient symbol used by almost all the Native people of North and South America. There are many different ways that this basic concept is expressed: the four grandfathers, the four winds, the four cardinal directions, and many other relationships that can be expressed in sets of four. Just like a mirror can be used to see things not normally visible (e.g. behind us or around a corner), the medicine wheel can be used to help us see or understand things we can't quite see or understand because they are ideas and not physical objects.

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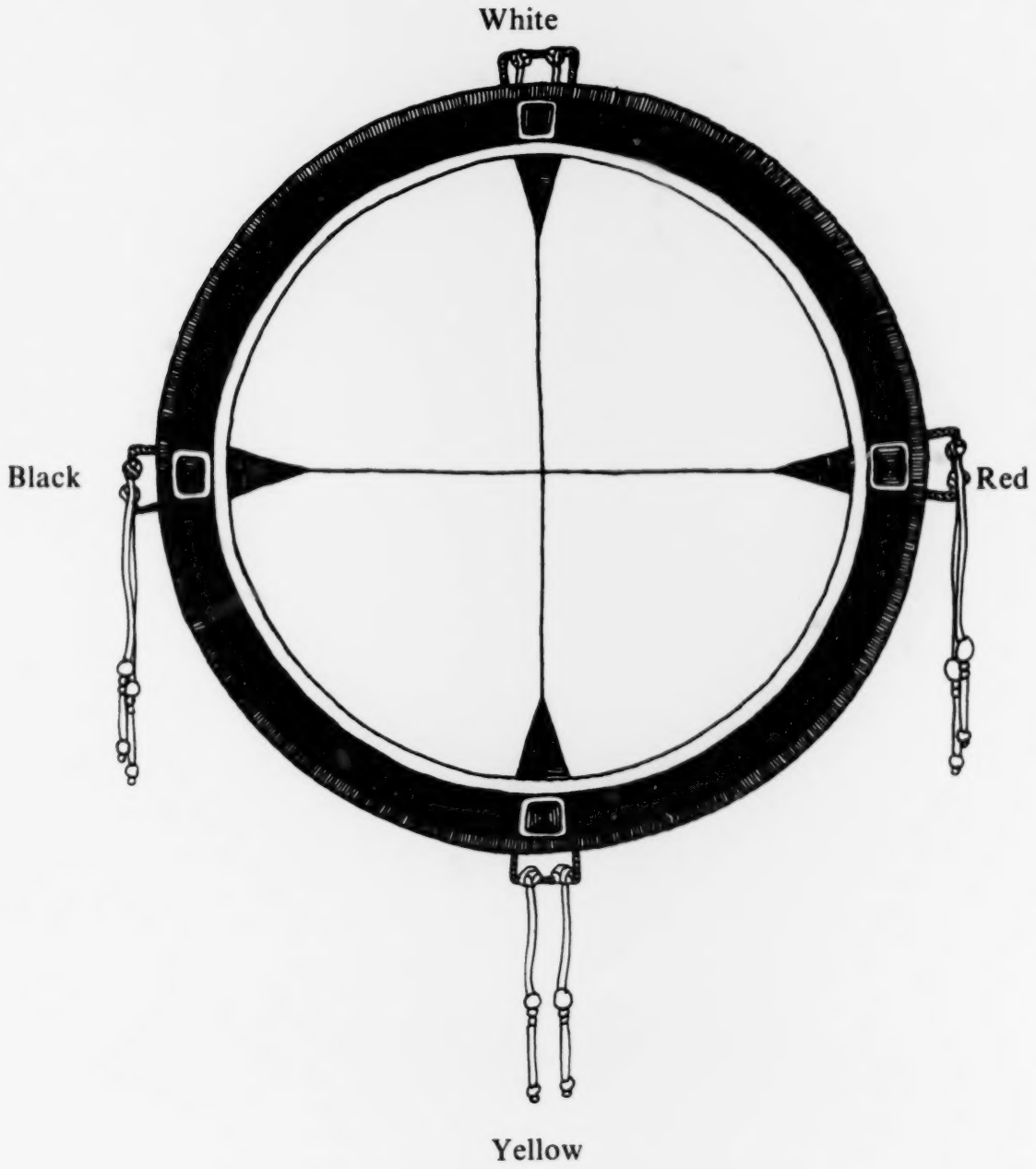
The Medicine Wheel

Figure 3



The medicine wheel teaches us that the four symbolic races are equally part of the same human family. All are brothers and sisters living on the same Mother Earth.

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Figure 4

The Medicine Wheel

The medicine wheel teaches us that the four elements, each so distinctive and powerful, are all part of the physical world. All must be respected equally for their gift of life.

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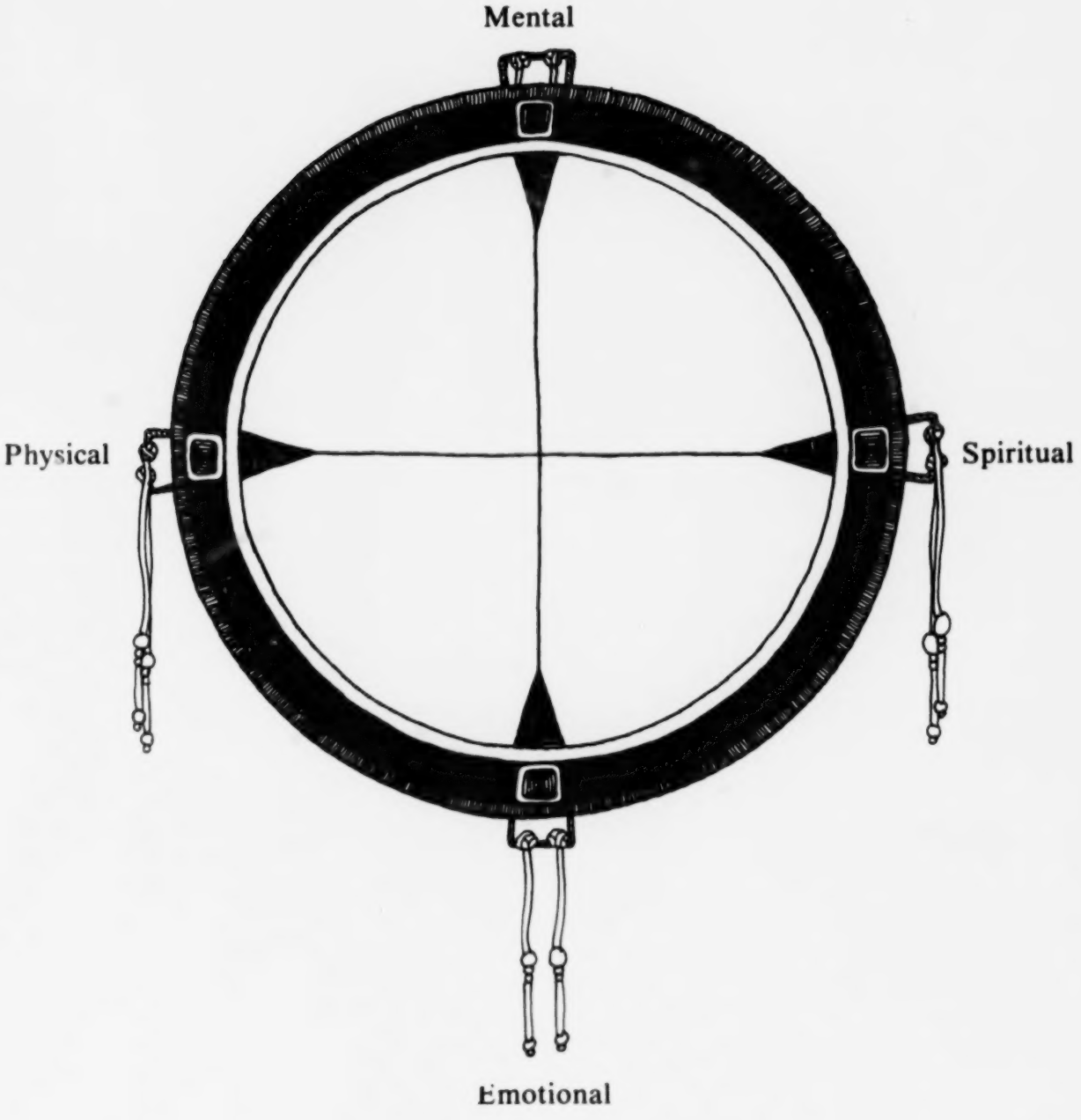
The Medicine Wheel

Figure 5



The medicine wheel teaches us that we have four aspects to our nature: the physical, the mental, the emotional, and the spiritual. Each of these aspects must be equally developed in a healthy, well-balanced individual through the development and use of volition (i.e. will).

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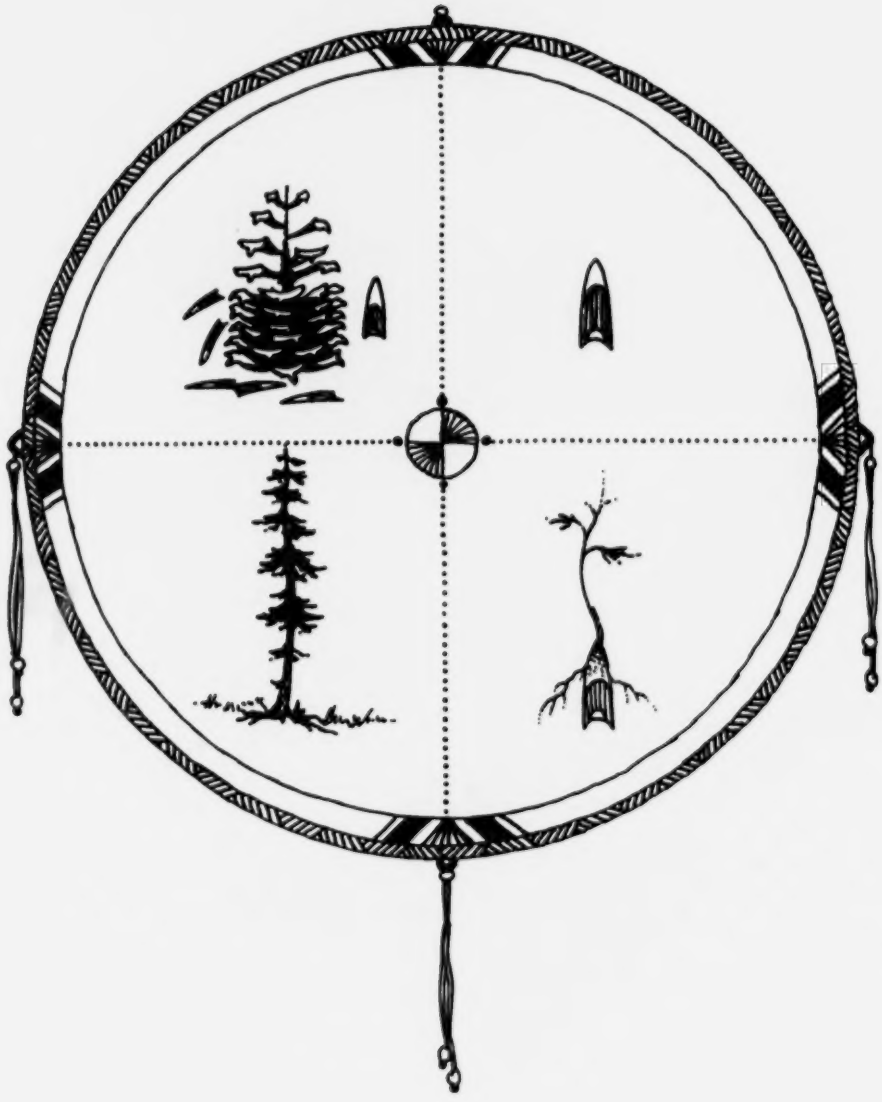

Potentially the seed has a mighty tree within it. The four aspects of our nature (the physical, the mental, the emotional and the spiritual) are like seeds. They have the potential to grow into powerful gifts.

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Volition

Figure 7

We can use our volition (i.e. our will) to help us develop the four aspects of our nature. Volition is the force that helps us make decisions and then act to carry out those decisions. We can learn to exercise our volition by carrying out each of its five steps:

1. attention (concentration)
2. goal setting
3. initiating the action
4. perseverance
5. completing the action

Since volition is a primary force in developing all of our human potentialities, it is placed at the center of the medicine wheel.

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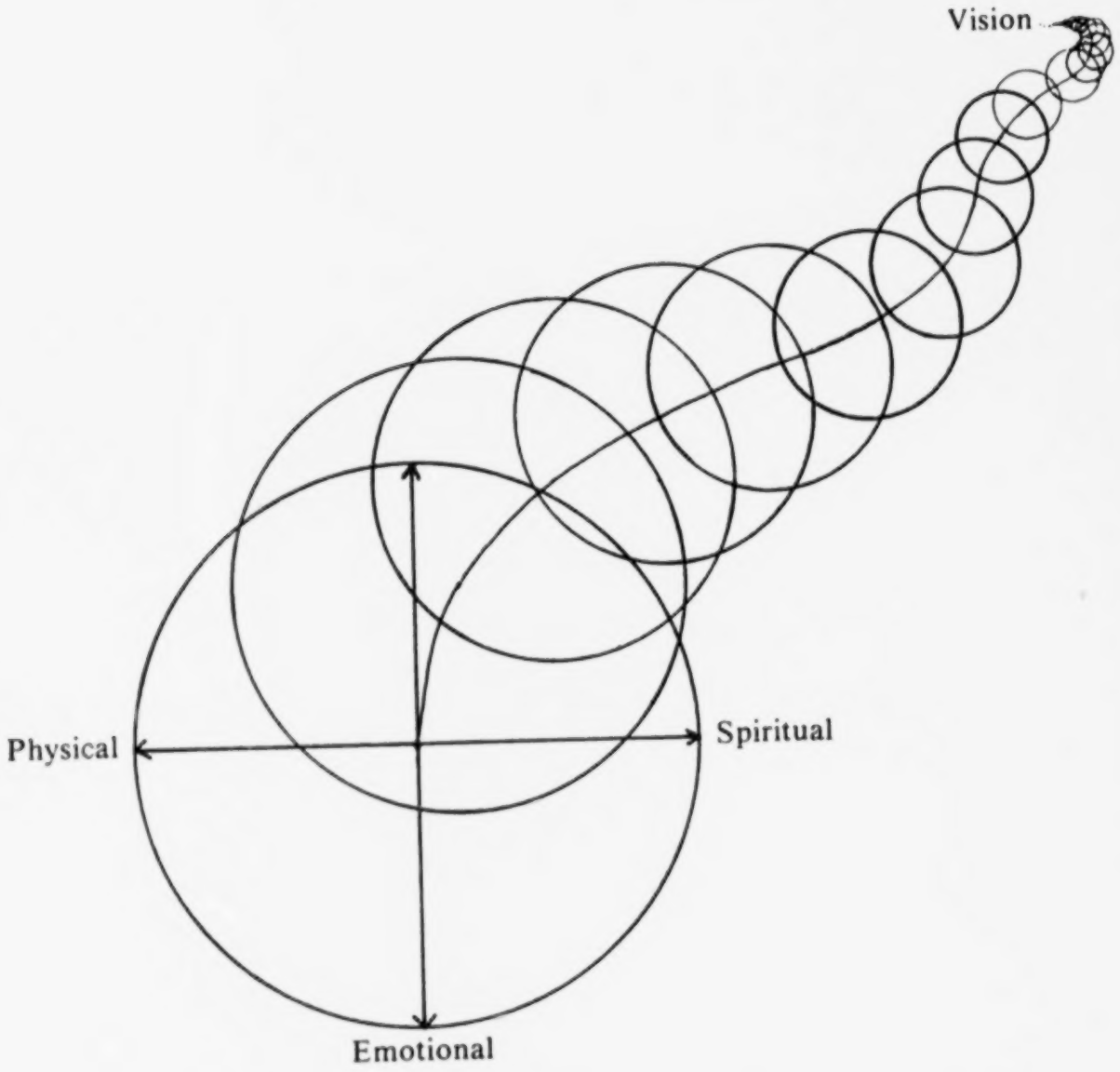
Figure 8



We gain a vision of what our potential is from our elders and from the Teachings of the *Sacred Tree*. By trying to live up to that vision and by trying to live like the people we admire, we grow and develop. Our vision of what we can become is like a strong magnet pulling us toward it.

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Growth and Change

Figure 9

All human beings have the capacity to grow and change. The four aspects of our nature (the physical, the mental, the emotional, and the spiritual) can be developed when we have a vision of what is possible and when we use our volition to change our actions and our attitudes so that they will be closer to our vision of a happy, healthy human being.

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A person's identity consists of:

Body awareness	- how you experience your physical presence;
Self-concept	- what you think about yourself and your potential;
Self-esteem	- how you feel about yourself and your ability to grow and change; and
Self-determination	- your ability to use your volition (will) to actualize your physical, mental, emotional and spiritual potentialities.

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Values are the way human beings pattern and use their energy. If there is not a balance between our values concerning ourselves and our values concerning others, we cannot continue to develop our true potential as human beings. Indeed, if there is an imbalance, individuals, and whole communities suffer and even die.

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UNIT V

PART II OF "WHERE WE'VE BEEN AND WHERE WE'RE GOING"

Now view part 2 of the video tape "Where We've Been and Where We're Going". These questions can be written on the board or handed out to the students so they can keep them in mind while watching the tape.

1. One of the speakers in the video says that she believes a Native sweatlodge is similar to a church. What do you think she meant by that statement?
2. How do ceremonies, dancing and singing help us understand the universe and a human being's place (or pupose) on it?
3. What contribution can the Native culture make to the rest of the world?
4. What does Lee Brown mean when he says that we must sing first from our mouth, then from the throat, then from the heart, and finally from the center of our being?
5. Why is it important to understand the inner meanings behind the outer forms of our ceremonies?
6. Why does Lee Brown say that a knowledge of our culture is not enough to form an identity that will help us grow and develop? What else do we need?
7. Is the native culture the only way to find an identity that will help people grow and develop?
8. Does what you have learned about human beings and their capacity to grow and change agree or disagree with the following statement:

> *. . . there are three things healthy people most need to do, and education ought to prepare them for these: first, to act as spiritual beings - that is to say, to act in accordance with their moral impulses; second, to act as neighbours - that is to say, to render service to their fellows; and third, to act as persons, as autonomous centers of power and responsibility - that is to say, to be creatively engaged, using and developing the gifts that have been laid into them. These are the human beings' three fundamental needs, and in their fulfillment lies happiness. In their unfulfillment lies frustration and unhappiness.*[5]

After viewing the tape, ask the students to answer these questions to the best of their ability. Explain to them that they will be answering the same questions again after they have studied Unit VI: *Teachings of the Sacred Tree*. In this way they will be able to see how much their understanding has grown and their thinking has changed about the problems of alcohol and drug abuse and what can be done to solve these problems.

[5]F.F. Schumacher in "Good Work" from *Relating Work and Education*, D.W. Vermilye (ed.) San Francisco Jossey-Bass Publishers, p. 60.

UNIT VI
THE JOURNEY TO THE SACRED TREE

The text for Univ VI can be found in the book, *The Sacred Tree*. It is divided into six parts:

I. The Legend of *The Sacred Tree*
II. Important Concepts
III. The Symbolic Teachings of *The Sacred Tree*
IV. First Principles
V. The Gifts of the Four Directions
VI. Traditional Code of Ethics

The Journey to the Sacred Tree will be divided into the same sections (except for section II which has already been covered), but we wish to stress that our intention is that teachers guide students through a smooth and continuous process culminating in several major events that incorporate, in a global way, much of what has been discussed in the entire program presented in this guide.

I. The Story of the Sacred Tree

Before telling the story (and we feel the teacher or some adult designated by the teacher should *tell* the story, not read it) we suggest that some attention be paid to the environment. We suggest the following steps be taken. Please consider what we say as suggestions only. Our main point is that environment should be changed enough to create novelty and hence a heightened awareness of the importance of what is to be told.

Suggestions

1. Close the blinds and bring the chairs into a circle, perhaps with a lighted coal oil lamp or candle.

2. If possible, share the burning of sweetgrass, sage, cedar (whatever herbs are used in your area), the singing of a prayer or a song, drumming or some other ceremonial beginning that calls the mind, the feelings, the bodies and the spirits of the students to attention. It is very important that elders in the community be consulted before doing this. If their co-operation or consent cannot be obtained, we wish to stress that teachers must not proceed with the use of sacred symbols or ceremonials. Be sure that whatever ceremonial beginning you choose is one that is acceptable in your community. If at all possible, have elders come into the classroom to lead this aspect of the program whenever it arises.

   If in your community this is not possible, a moment of silence while reflecting on one of the principles given in *The Teachings of The Sacred Tree* will help to focus students on the more than academic nature of the exercise at hand. The reason we recommend a ceremonial beginning is because of its pegadogical value to globally activate a person. With the burning of sweetgrass or sage or cedar, for example, the body is alerted by a new smell, the mind by the concept of the smoke purifying us and lifting our prayers to the Creator, the feelings by the drama and beauty of the act, and the spirit by the focusing of our attention on the Creator. Hence in one act a "true learning" process (as we have used the term in this section) may be set into motion.

   After the prayers (by whatever method of praying is carried out) have each student share something new and good that has happened to them in the near past. Be sure and let each student have an adequate opportunity to share before going on to the next student. One way of doing this is passing some object such as a feather. When a student is holding the object it is her turn and only

her turn to speak and all others must listen with all of their hearts and all of their minds. If a student does not wish to speak, graciously accept the gift of silence she has given to the group.

3. Tell the story. Tell it well. Read it over enough times so that all the details are included. Then find your own words to convey the story. Tell it from your heart.

4. Ask participants in the circle to share their thoughts or feelings about the story, and especially how they feel the story applied to themselves and to their own community. This should terminate the story telling event as such.

5. After the sharing has been completed, change the environment back to normal (perhaps the next class day). Hand out a copy of the story to teach student to read over. Conduct a class discussion that covers the following areas.

   a. What is the *"Sacred Tree'* the Creator has planted? What is meant by the concept of the *Sacred Tree* under which the people may gather, and there find healing, power, wisdom and security? Is there a real tree somewhere? (Obviously not, so here it may be necessary to again deal with the use of symbols as a separate issue.)

   b. What are the "fruits" of the tree? Why can't human beings live without these fruits?

   c. What does the story say will happen if people should turn away from the tree? Have these things really happened in your community? How could the tree and its fruit help to change the situation that now exists in the community? (Remind the students of the results of their community study.)

   d. The story talks about a "long drugged sleep" and an "awakening". Is there any sign of an awakening in your community? What would it take to provide a gradual turning back to the teachings of the *Sacred Tree* in your community? (Remind the students of the effect their own study had on out-of-school people.) It is important that they realize that, as a group, they are an important and even potent force for change in their own community. As a teacher you should begin to suggest this possibility to the class in ways that enable them to come to realize it about themselves from the inside out.

   e. Any of the above question series can be used as a topic for short student essays or class presentations.

II. The Symbolic Teachings of the Sacred Tree

It is essential that students realize the universality of the symbol of the *Sacred Tree*. You may wish, by way of example at the outset, to trace the symbolic history of the Christmas tree back to its roots in indigenous European culture. Section II is a profoundly philosophical statement about the symbol of the tree itself in human development, as well as an in-depth examination of the anatomy of symbol and meaning making in human consciousness.

After adequate discussion many students will quickly grasp the concepts being expressed in this section. These students need to be encouraged to think deeply about their own lives in relationship to the symbolism of the *Sacred Tree*. Once a student has grasped the material; a creative exercise requiring a synthesis of the ideas expressed in this section with the student's own life experiences will be very meaningful. Some ideas follow.

1. Write a poem, a song or a story that tells, in symbol and metaphor, the story of your life. Use the image of the *Sacred Tree* as a central organizing symbol of the piece.

2. Prepare a statement of your philosophy of life. Use the symbol of the tree and the explanation in Section II to help you to organize your thoughts.

3. Research the meaning of the symbol of the *Sacred Tree* as it is expressed in the legends and teachings of your own people. This can be done individually or in small groups through the following procedure.

   a. Talk with elders in your community. Ask them to explain the symbol of the *Sacred Tree* as they understand it, write down or record on tape the stories and teachings given by the elders.

   b. Write down your own explanation of the symbol of the *Sacred Tree* as it was traditionally understood by your people.

   c. Share the results of this research with the class.

4. Other students will have a more difficult time with the abstract language used in Section II. It is important to spend as much time as is needed making each section concrete and real to these students before attempting the above exercises. Following are some ways that this can be done.

   a. Read each section out loud, paragraph by paragraph.

   b. Ask students to re-tell certain key sentences or paragraphs in their own words. Discuss any difficult concepts or words with class.

   NOTE: Try to make the material accessible to the students by building their confidence to understand the *ideas*, even if the phrasing seems difficult.

   We realize that for some students, especially those whose first language is not English, the phrasing in this section and parts of those to follow may seem impenetrable. It has been our experience however, that with material of this nature that is both profound in meaning and lofty in expression, that people who cannot read or write can understand and enjoy the material if it is studied phrase by phrase and discussed thoroughly in a positive, accepting atmosphere.

5. If it appears that your students could benefit from a more in-depth study of symbols as they are used in Native culture, we suggest the use of video stories "Walking with Grandfather" and "The Great Wolf and Little Mouse Sister" as well as the accompanying curriculum guide, produced by the Four Worlds Development Project.

III. First Principles

This section deals with some fairly abstract, but nevertheless very fundamental, concepts. The main goal of this section is that the students should have an intellectual grasp of all the principles, and an emotional grasp (born of an artistic experience) of at least one and preferably a number of them. We feel that once the connection is made in a "true learning sense" between the students and one or several of the principles, they will be drawn to search for that level of experience with many of the others. This may not occur immediately, but we are certain that (because of the interconnectedness of all things) it will occur in its own time. The important thing is that the students come to realize that to understand the principles intellectually is not enough. A true grasp of them only comes from a global experience such as occurs, for example, in Native ceremonies, in deep meditations or prayer, or in intense artistic moments.

We suggest that this section be handled in two parts: 1. Dialogue, and 2. Artistic Interpretation.

1. Dialogue

ACTIVITY "A"

Conduct a class discussion that draws out examples of how each of the principles operate in human affairs. Somewhere in the middle of the discussion, the teacher should make a substantial contribution, but not until the students have had the opportunity to wrestle with the concept. Be sure at the outset, that the students understand the meaning of all the terms.

Sample Teachers Contribution for Principle Number 1
"All Things are Interconnected"

For example, a tree is connected to the rest of the universe. It needs water, nourishment from the soil (minerals), air, and sunlight. That sunlight comes from a ball of burning hydrogen gas some ninety three million miles in space. The sun itself is connected through millions of years of evolution to other suns and planets. The gasses it burns come from somewhere. The force that set it on fire also had an origin beyond our current scientific understanding. The tree has grown out of the earth. Its molecules formed billions of years ago. They too come from somewhere far out in space. As the tree grows, it gives. It gives oxygen to the air and fruit to the earth. It gives pollen to the bees and shelter to living creatures. One day it will die. But its body will feed the soil that will give birth to another tree which may, in fact, produce fruit that you will eat.

By following the example, it is easy to see how, in nature, all things are connected. It is true also in the affairs of human beings. The coming of Europeans to North America is connected to the fact that trade routes to the Middle East were controlled by Islam. The rise of the Islamic empire is connected to the coming of a prophet called Mohammed and his civilizing teachings and laws. It is also connected to the ancient Greek philosophers who in turn are connected to the ancient Hebrew civilization. The coming of Europeans to America is also connected to the rise of industrialism in Europe, to the colonization of Africa, to salvery, and to the brutal domination of North American Native people. All of these things are connected to the way people in your home community live their lives together today.

NOTE: The above is presented only as an example. It is important that the teacher use examples that are familiar enough that she feels able to make detailed connections.

ACTIVITY "B"

Assign each student (or in groups if you prefer) to trace the connection between various facets of community life with alcohol and drug abuse. For example, what is the connection between the alcohol and drug abuse patterns and the economic situation, religion, schooling, family life, police, and the clan or family relationships in the community? Use the data gathered during the community study.

We suggest that for each principle, the teacher conduct a class discussion that is detailed enough to assure that students have a good grasp on how the principle operates in examples that touch their own lives.

2. Artistic Interpretation

We said that this section "First Principles" would be handled in two parts. The first part (above) suggest an approach to understanding the principles using dialogue and an enquiry into the nature of the principle as it operates in the life of the individual or the community. Thus far we have taken a fairly standard academic approach. We still have not touched the hearts of many of the students.

Assign students a project of selecting one of the principles to illustrate artistically, that is interpretively through the medium of example, using images or form. A story, a poem, a song, a dance, an essay, or a talk, would all suffice. The point of the exercise is not to reproduce an intellectualization (i.e. an explanation) of the concept, but to enable the student to feel something deep inside that moves *with* the idea.

For example, to illustrate the principle of change, students who have recently experienced the death of someone who was close to them might be encouraged to draw, paint, write, dance, (etc.) about that experience in relationship to, say the change of seasons. It is important that the teacher (or designated assistant) spend enough time to help the students go deeply into that experience itself, for it is there that a resonance will be found. The obvious implication for the teacher is that she must invest herself deeply enough in the lives of her students to know what to suggest and how to draw out the relationships between a personal life experience and a universal principle. It is also important that the teacher recognize and accept the function of strong expressions of feeling (tears, rage, anger, shaking, yawning, laughing) in the emotional healing process, and that a safe environment is created in the class so that these feelings are allowed to be expressed and released as students share deeply personal stories.

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IV. The Gifts of the Four Directions

As this section is being worked through, we suggest that the teacher begins each class by simply reading through all, or part of the Code of Ethics (Part IV) and attempting to apply that code as a guide for the way that all the human beings in that classroom relate to one another. Each student should receive a copy of the code. The reason for this is that, as students begin to ask themselves where they fit into the human growth profile provided by the medicine wheel, many will automatically (and probably not overtly or consciously) begin to practice some of the code that fits well with the pattern they have identified as their own. This process will make discussion of the code (later on) a much more fruitful exercise for everyone. We suggest the following format for involving students with "The Gifts of the Four Directions":

1. Read and discuss each of the sections in "The Gifts of the Four Directions" on each of four separate days. If it takes more than one day to do a particular section, do not hesitate to take the time. The important thing is not to rush through it. If it is possible to burn sweetgrass, cedar, sage or other sacred symbols, or to offer a drum prayer, or some other ceremonial before the class begins, do so. Please call to mind the guidance given at the beginning of this section about the use of symbols sacred to Native peoples. Because of the great reverence that Native people hold for things such as sweetgrass, sage, cedar and other like symbols, this is a perfect place to invite elders to show the students the appropriate way to use these precious cultural gifts. If the elders do not come, permission must be sought to use these sacred ceremonials. It is important not to use these sacred symbols except with the full knowledge and permission of the elders. Even a moment of silence, while students contemplate the fact that they were born, that they will die, and that the brief interlude of life is connected to a much greater pattern, such a meditation for two to three minutes will have profound effect on many students. Be sure, through the discussion, that students are clear on the concepts and terms being used in each section. Take the time to discuss with the students, ideas that seem novel or interesting to them.

2. The teacher should spend a class day talking about the struggles and patterns of his own life's journey, using the model presented by the medicine wheel. Here the teacher attempts to explain where his own particular journeys have taken him in life. Ask the students to compare in their own minds how their lives have gone. Explain how they too will be asked to look into the mirror of the medicine wheel to see their own gifts and the journey they must take. We must remember that we cannot expect our students to have the courage to reveal their inner struggles, hopes and dreams, if we as educators are not prepared to do so ourselves. This "risk taking" is, we feel, essential to the process of guiding students on the path of human development.

3. Assign a project to the students to use the medicine wheel as a tool for taking a personal human development inventory. Using a personal journal, ask them to identify the gifts they feel they have already (at least to some degree) received as well as those they feel they would most like to commit their energies to in the very near future. Tell the students to meditate deeply on their lives, their lessons, their strengths and weaknesses and to use the exercise as a kind of vision quest. (The personal inventory privided in Appendix A may be of some help). Allow 5 - 10 minutes on each class period for journal writing and personal reflection.

   We believe that the easiest way to do this is to go back to earliest childhood memories and to consider them in light of the descriptions given of the gifts and struggles of the four directions. Each time that the student goes around the wheel, new memories of lessons learned (and not learned) will come to mind. It may be easiest at first for students to use summary charts provided at the end of section III, "The Gifts of the Four Directions" as a guide. What should come out of this process is a very personalized autobiography with comments about what the students want to do or to become in the future.

4. As the autobiographies are developing, tell the students to begin thinking about how they might represent themselves symbolically on a personal shield or logo. Assign the task of designing and constructing a shield that will represent them in a special ceremony that will come later.

It would be important to have materials available (paints, newspaper for paper mache, wood, canvas, cord, etc.). Make sure that what is produced is an authentic attempt to represent the student's own perceived gifts and commitments. The teacher should keep a notebook on each student's progress. Individual consultation time should be spent with each student. If you feel the student is not reflecting deeply enough, speak to the student's parents or elders to learn enough about the early childhood of that student to be able to reflect some of it back to him. Be sure that your own rapport with students is governed by the Code of Ethics during this period (respect of privacy, etc.). The natural thing for some students to do (and a healthy thing) is to make a shield or logo that depicts what they would like to be. This too is perfectly acceptable as it may be easier for some students to focus on what they would like to become, rather than on what they now perceive themselves to be. Supplementary notes as to the technical aspect of guiding the students through this artistic project may be found in Appendix B.

5. As the students work on their shields or logos, ask them to reflect on what strengths they now have that they could draw on to deal with the challenge of alcohol and drug abuse in themselves, their families or their community. At some point conduct a brief discussion on this topic with the class. If possible draw out of the group the idea that they, as a group, could become a catalyst for social change in their community; they they have learned much and that their preparation may well be the launching pad for something more long-term.

6. The Event. With the class, plan an event somewhat formal and perhaps even ceremonial in nature, at which each student will be presented to the group as they appear in the mirror of the medicine wheel. If at all possible, elders should be consulted in the planning and implementation of this event. Only the good qualities of each person are to be presented. Either the student may introduce himself or he or she may designate someone else, including the teacher, to do so. We suggest that teachers do all the introductions to make sure that each person is treated with dignity and depth. The teacher may draw on the notes made during the logo or shield making project, plus on her knowledge of the student.

   The event should be a sort of coming-out, a revealing of one's true capacities. The purpose of this exercise is two-fold: to strengthen the student's commitment to their own realizations about themselves, and to generate an atmosphere of respect in the group, a feeling of acceptance (at homeness) within which each person can feel free to be himself and the group can experience itself as a force rich in human resources and capable of making a contribution to the community.

   We suggest this event be conducted in the evening, that a meal be shared, and that the ceremonial portion be highlighted by special emphasis on the atmosphere of the room (lighting, decorations, perhaps using the shields or logos). We suggest that the ceremony begin with prayers or special songs by elders or other appropriate members of the community.

   The teacher or her designate (someone with a dramatic sense who also knows each of the students very well), then introduces each person to the group by introducing their logo or their shield and presenting it to the person at the end of the introduction. In this way no person need feel themselves on any sort of "hot seat". **There should be absolutely no negative statements made about any person.** Bring out the strengths, the good qualities. Let each student identify with these. Be sure to conduct the evening according to the Code of Ethics (Section IV). Let students do as much of the planning as possible in conjunction with community elders, but make sure that the general purposes of the event are in no way compromised. Invite friends and relatives of the students and other special guests who would be appropriate to the event.

V. The Traditional Code of Ethics

1. By this time students should be well familiar with the code, and are, we can trust, trying to practice at least parts of it in their own lives.

   Conduct a class discussion on the various aspects of the code. Be sure to use the code as a guide for *how* these discussions are to be conducted. Permit no violations, especially of the dignity of others. *This discussion should be guided by the principle that no one speaks twice until everyone has had a chance to speak once.*

2. Assign the students the task of preparing a short essay on why they feel their community would be a better place if this or that (let them choose) of the items of the code were actually manifested in the lives of community members. This essay should address the question of why it is that these behaviors (described by the code) have been almost forgotten by the people. If there is a community radio or newspaper, some of the essays should be shared with the community. Let the class choose which ones they want to represent their work.

3. Develop a series of short dramatic sketches which demonstrate the relationship between some aspect of the code and human well-being in general. The question "what happens when someone violates the code?" makes an easy starting place for students. These sketches can be video-taped or presented live for the community.

Supplementary

1. In communities where sweats or other ceremonies are accepted and conducted, ask an elder to conduct a sweatlodge (or other appropriate ceremony) especially for the class. This will be another evening event or "special day" that would dramatize very vividly many of the lessons learned throughout the series. Be sure to brief the conductor of the ceremony on what the class has been through as a group.

2. Before leaving this series behind, show the video "Where We've Been and Where We're Going" one more time. Ask students to reflect on the entire series and the experiences connected with it. Have them answer again the questions they responded to after their first viewing of the video tape (see Units III and V). Discuss any difference in answers that come up after the second viewing and how these differences reflect a growth in understanding on the part of the students.

3. We (the authors of this document) would greatly appreciate feedback of any kind as to how we could improve this teacher's guide. We welcome your input.

USE OF PERSONAL POWER:
A SELF-INVENTORY

The ways by which people try to dominate others or demonstrate selfishness may be defined in two ways: the active, obvious ways, and the less active, more indirect ways. Among the active, obvious ways are the use of physical force, bullying, boasting, temper tantrums, and excessive noisiness. These obvious ways are easily identified. It is the use of the less obvious methods that we often fail to realize that the real purpose of our behavior is to compel another person to do what we want.

The following is a partial list of questions we should occasionally ask ourselves in order to guard against the subtle attitudes of selfishness and the feeling that we must get our own way.

The only reason we ever act in these ways is because we have been hurt, and are trying to get rid of those feelings; one common way is to act out our hurts on others, instead of choosing safe and appropriate places to deal with them.

1. Do I frequently find fault with others, with members of my family, friends, or those with whom I work? If I do, why am I so sure that my own way of feeling, thinking and acting is so much better than theirs?
2. Do I engage in backbiting? The dictionary defines backbiting as "speaking negatively about those who are not present".
3. Do I listen to backbiting and by so doing encourage this characteristic in another person?
4. Do I talk so much that I deprive others of the opportunity to express their knowledge and ideas?
5. Do I talk too little, depriving others of my ideas, experience, and knowledge?
6. Do I speak with a too-loud and intimidating voice?
7. Do I speak with a murmur, so that others have to really strain or sometimes are not able to hear what I have to say?
8. Am I argumentative, quarrelsome or defensive when presenting my ideas?
9. Do I use sarcasm, hurting the feelings of others with my cutting remarks? (Of all the verbal techniques for dominating people, sarcasm is probably the most cruel.)
10. Do I whine and complain? Which may say to the listener, "See how weak I am! You must take care of me and see to it that I get what I want."
11. Do I sulk, holding myself aloof in a sullen, ill-humored or offended mood? This is a subtle way of manipulating others.
12. Do I express my feelings of discouragement, depression or sadness in ways which darken the lives of others instead of lightening my own burden?
13. Am I always late for appointments? If so, am I really saying to the individual or group kept waiting for me, "Your time is less valuable than mine, so it doesn't matter if I waste some of your time; you should be willing to wait on my convenience?".
14. Do I break my promises?
15. Am I frequently indecisive saying, "Do whatever you like: either way is all right with me; I really don't have any preference?"
16. Do I make an overly boastful display of my intelligence, my attainments, or my possessions? Do I "show off" so I can make it clear that I wish to "separate" myself from others?

17. Do I show contempt for the feelings, ideas or actions of others?

18. Do I demand special privileges, so that others are deprived? Do I expect to have the most comfortable chair, the most honored seat at a gathering or the highest position in any group or organization to which I belong?

19. Do I dislike another person because that person shows a character trait of my own, which I am trying to ignore in myself? If I express an intense dislike for greediness, is it because I am really a greedy person myself?

20. Am I always asking myself the question: "What will other people say?"

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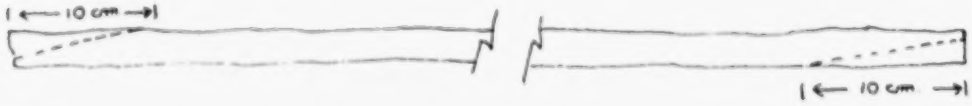
MAKING A SHIELD

Materials:

- canvas or thin animal hides
- willow, saskatoon, elder or mountain ash branches about 1½ to 2 cm in diameter and the same length as the desired diameter and circumference of the finished shield.
- cord (synthetic or leather) about 3 to 5 mm in diameter that is strong, flexible and supple.
- white glue
- needles (with fairly large eyes) and strong thread or waxed dental floss
- sharp knife (e.g. pocket knife)
- paint (1 white latex primer for the whole class if canvas is being used, and assorted colors of tempera or acrylic)
- colored pencils and/or felt pens
- drawing paper
- paint brushes
- decorative materials (feathers, fur, bones, colored cloth, beads, etc.).

Procedure:

1. Collect materials above
2. Have the students sketch their ideas on drawing paper using colored pencils and/or felt pens. These sketches will not necessarily be exact representations of their finished shields as new ideas will come to them as they go along. Rather, the sketches will help them develop their ideas in terms of overall design and color and will function as a guide for the finished product. The sketches are two-dimensional, while the shields are more like a sculpture in that they are three dimensional. Materials like the feathers, fur, beads, etc. can be attached to the actual shield to give it texture and shape. This aspect will not be able to be explored fully in the drawings, but the basic ideas can be worked out.
3. Making the frame:
   a. Take a length of branch 10 cm longer than the desired circumference of the shield. Peel the bark and remove all the small branches and knots so that the branch is reasonably smooth.
   b. Taper opposite ends of the branch as shown below:



   c. Carefully bend the branch into a circular shape until the two ends meet. We suggest that the wood be soaked in water for 72 hours before attempting to bend it into a circle.
   d. Apply white glue to the tapered ends and tie them together by wrapping them tightly and evenly with cord or lacing.
   e. After the glue has dried, tie two pieces of cord to the circular frame so that they cross in the middle (like a medicine wheel). This will help the frame keep its circular shape. One end of the cord should be tied to the frame at the point which the ends of the branch have been glued together.

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4. Attaching the covering:
   a. Cut out the canvas or hide cover so that it is approximately 20 cm bigger than the frame all the way around. For example, if the frame has a diameter of 60 cm, the hide or canvas should be cut in a circle of about 80 cm.
   b. If you are using canvas, hem the edges.
   c. Punch or cut holes all around the circumference of the canvas or hide, near the edge, but not so near that the hole will easily tear. If you are using canvas, the holes should be reinforced.
   d. Place the material face down on a flat surface and place the frame on top, centering it on the material.
   e. Tie one end of a long cord to one of the holes. Lace the cord through a hole on the opposite side of the frame and pull it tight so that the canvas or hide under it is taut. Tie the cord and do the same for a set of holes perpendicular to the first set tied. Continue in a similar manner until all the holes have been laced to opposite holes and the canvas or hide is stretched on the frame.
5. Decorating the shield:
   a. If canvas is being used, prime it with one coat of white latex primer.
   b. Proceed to decorate the shield as desired using the paints and anything else desired (bones, fur, beads, cloth, feathers, etc.).

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Supplementary Resource Material

1. **Four Worlds Development Project Overview Paper** (available from the Four Worlds Development Project, Phil Lane, Coordinator, Faculty of Education, The University of Lethbridge, 4401 University Drive, Lethbridge, Alberta, Canada T1K 3M4, phone 403-329-2184).

   An overview of a wholistic approach to education and health that draws on the traditional teachings of Native culture as well as contemporary research. The rationale for a community-based curriculum is presented and the connection between the education of the whole person and his health and well-being is described.

2. **Walking with Grandfather** and **Great Wolf and Little Mouse Sister** (available from the Four Worlds Development Project, Phil Lane, Coordinator, Faculty of Education, The University of Lethbridge, 4401 University Drive, Lethbridge, Alberta, Canada T1K 3M4, phone 403-329-2184).

   Two short video tapes with an accompanying curriculum guide that present a traditional Native legend in an artistic and touching manner.

3. **The New Dawn** and **The Circle Moving**

   These two video tapes about the insights Native communities have gained and the initiatives they have taken on their own behalf to solve their alcohol and drug abuse problems can be ordered free of charge from the National Native Alcohol and Drug Abuse Program of Health and Welfare Canada, Jeanne Mance Building, Tunney's Pasture, Ottawa, Ontario K1A 0L3.

4. See as well the Annotated Bibliography on the subjects of alcohol and drug abuse, health, and education published by the Four Worlds Development Project. This Annotated Bibliography is available through the Four Worlds Development Project, Phil Lane, Coordinator, Faculty of Education, The University of Lethbridge, 4401 University Drive, Lethbridge, Alberta, Canada T1K 3M4, phone 403-329-2184.

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